THE COMPANION,

AND WEEKLY MISCELLANY.

BY EDWARD EASY, ESQ.

—"*A safe* COMPANION, *and an* EASY *Friend.*"—Pope.—

VOL. II. BALTIMORE, SATURDAY, JUNE 7, 1806. N°. 32.

Printed and published by COLE & HEWES, 4 N. Charles-st.
FOR THE EDITOR.

THE PRICE OF THIS PAPER IS THREE DOLLARS PER ANNUM, PAYABLE HALF-YEARLY IN ADVANCE...NO PAPER WILL BE SENT OUT OF THE CITY, WITHOUT PREVIOUS PAYMENT, OR SURETY IN TOWN.

STRICTURES ON

POPE'S CHARACTERS OF WOMEN.

From an European Publication.

NO work can safely be despised which every one reads and no one forgets: on this account I hope you will indulge me by giving a place to a few strictures on Pope's "Epistle on the Characters of Women"—a production which I should otherwise be very willing to abandon to the contempt that in almost every point of view it so justly merits.

I trust I am not transported by an undue zeal for the honour of my sex, when I undertake to prove this celebrated, but outrageous, satire upon it, inconsistent with itself, with truth, and with justice, replete with false maxims, false wit, and unprovoked malignity, and equally unworthy the philosopher, the philantharopist, the man of taste, and the man of sense.

First, what can be more inconsistent than to preface an Epistle on the *Characters* of *Women* with an assertion that "most women have no character at all?" If indeed they are

"Best distinguished by black, brown, or fair,"

what remained for Pope but to throw down the pen, and borrow the pencil of his friend Jervas to introduce us to a gallery of female portraits? But this would not have gratified his spleen against a sex which nature had denied him the power to please: nor indeed did he believe it; but it had been said—it was a severe thing—a contradiction cost him nothing; and he was resolved to insert it. Before he proceeded however, it was necessary to get rid of this maxim which must otherwise have put him to silence; and skulking, as Sophistry is wont to do, behind the glittering buckler of simile, which is so serviceable in dazzling the eyes of an opponent, he glides off the field, in order to renew the attack from a directly opposite quarter. He now advances with a charge of universal inconsistency and endless caprice against our luckless sex, which he proceeds to illustrate by "instances of contrarieties in such characters as are most strongly marked, and seemingly therefore most consistent, as first in the Affected." But surely between Rufa attracting "each light gay meteor of a spark," and "Rufa studying Locke," there is no real inconsistency: the essence of affectation is, an attempt to attract admiration by pretending to be what we really are not; the very definition includes versatility, and what human being can keep clear of "contrarieties" if they are incurred simply by pursuing the same end by different means? Further, may it not be called unphilosophical to mention affectation at all among sexual characteristics? For it is neither a passion, or disposition, nor a quality or endowment of the mind, but simply a habit produced by circumstances, an adventitious garb assumed for particular purposes, and capable of adhering to any one whose marking feature is vanity.—In Silia, whose failing is insinuated with so much self-complacent flippancy, what "contrariety" is displayed but that between the same person when sober and when drunk; and surely there is nothing in *this* peculiar to the softer sex!—Papillia I would allow to be a fair instance of *feminine* caprice, could I be certain that "her amorous spark," did not partake her ennui, and long, like herself, when the honeymoon was ended, to return to the pleasures and gaieties of a town.—Of the four odiously gross portraitures which follow, I shall only observe that the "artful" character is as little to be taxed with inconsistency as the "affected," and for similar reasons; and that the three, *mutatis mu-*

tandis, are mere servile draughts after the Whartons, the Villierses, &c. the "riddle" of whose lives he had already expatiated on in his Satires against the other sex. In fact, it was impossible for him to say stronger things of the inconsistencies of women, than he had already said of those of men, and if in one case he supposed he had discovered a key by which the deepest secrets of nature were decyphered, and all made plain, no good reason can possibly be given why he should not have applied the same key here also, instead of winding up his wondering remarks with the gracious conclusion,

> "Woman and Fool are too hard things to hit,
> For true no meaning puzzles more than wit."

Meekness and obstinacy, are in reality very congenial qualities, and may be found in many individuals of both sexes besides "Simo's Mate." The "vicissitude" of "mirth and opium, ratifia and tears," is a mere *physical* phenomenon, and has nothing to do with *character*, moral or intellectual.—Atossa I will allow to be a striking and spirited picture; it was drawn from an individual, and has probably a caricature likeness of her: but the *woman-hating* artist was probably not aware that, by enlarging the strong features of his original, he made them more masculine than feminine. Atossa may resemble one passionate and imperious woman, with strong parts and quick feelings: but as a satire on her sex it loses its force; for to how many of the other would the greater part apply with equal aptness? Haughty and selfish characters are certainly most common among those who rule, how should it be otherwise?—I am not extravagant enough to maintain, that nothing can with truth be alleged against woman; all that I have to say to *Chloe*, therefore is, that a more *consistent* character was never drawn, and that apathy is not necessarily of the feminine gender. But our poet now forsakes his leading maxim, that "most women have no character at all," because they are distinguished by versatility and inconsistency; which is indeed sufficiently confuted by the very example of Chloe, who, though she approaches nearer to a mere *negative* than any one he describes, is yet the most unvarying character of the whole. A new and totally different doctrine is to be brought forwards:

> "In men we various ruling passions find;
> In women, two almost divide the kind;
> Those, only fixed, they first or last obey,
> The love of pleasure, and the love of sway."

I believe the idea that every individual is governed by some one ruling passion, is now so completely exploded, that nothing need be said in its confutation. But why our sex should be supposed influenced by two only, is hard to conceive; that this is not the fact, it would be easy to prove; still easier would it be to show that Pope himself did not think so when he brought "The frugal Crone," and "poor Narcissa," as apt examples of two other ruling passions, avarice and vanity, neither of which can be resolved, without the utmost violence to language, into either of the former two. In this very piece indeed, the majority of the portraitures are composed without any regard to this pretended axiom, and are incapable of being resolved by it.

That "every woman is at heart a rake," is a calumny that I shall not stoop to disprove: it could only have entered the mind of a depraved man conversant with abandoned women. Indeed to confute a writer who is continually contradicting himself, is but an idle task. To what confusion of head, or perversity of heart, can it be ascribed, that, after celebrating a woman, "without one jarring atom made," (as he has elsewhere said of another female) one whose sex he in vain endeavours to render contemptible by a stroke of the most pitiful and *tasteless* flippancy, he reverts again to his old maxim, "Woman's at best a contradiction still?" By what sophistry and absurdity too is this palpable untruth supported! Our "scorn of fools" accords singularly well with the love of fops of which he frequently accuses us! "Reserve and frankness, truth and art," are qualities so opposite that they can never really be predicated of the same person, whilst "courage and softness, modesty and pride," are dispositions congenial enough to co-exist without the slightest incongruity.—To literary criticism this Epistle lies peculiarly open; but that I spare. If I have succeeded in showing, what I believe to be true, that the two sexes have so much in common, and so little peculiar to each that scarce a shaft can be aimed at one exclusively, which does not recoil upon some vulnerable part of human nature in general; if I have proved Pope, notwithstanding his lofty pretensions to morality, to philosophy, and to good sense, to have attacked our sex with malignity, flippancy, and indecency, with injustice, absurdity and inconsistency, I shall be more than satisfied. I believe that he who renders woman contemptible, encourages licentiousness, and injures human happiness; and this pursuasion, exclusive of other motives, would have sufficed to prompt me to become my sex's champion.

I am, &c.

CAMILLA.

Mr. Easy;

Notwithstanding the proverbial dryness of legal study, our musty volumes might occasionally furnish us with something which would not be unacceptable to your readers. If you will permit me to occupy a part of your useful paper, I will endeavour to make such extracts as may amuse, if not instruct those who will be adventurous enough to read them. The first which I present to you, is the portrait of a very *singular* character, who must have died, (if he ever lived) more than an hundred years ago. As I am but slightly acquainted with the *dramatists*, the *quidnuncs*, and the *witlings*, I have not been able to ascertain whether he left any posterity. An advertisement in your paper might possibly be the mean of obtaining the necessary information on this subject. On recollecting a celebrated Epitaph, "Here lies an honest Lawyer, and that is *strange*," I was induced to believe that Sir John was the person intended by our author; but on examination I find I was mistaken. The character either was imaginary or some other person sat for the likeness.

A.

CHARACTER OF AN HONEST LAWYER.

Justitiæ cultor, rigidi servator Honesti, in commune bonus.

Licensed August 22, 1676, Roger L'Estrange.

An honest Lawyer is the life-guard of our fortunes, the best collateral security for an estate: a trusty pilot, to steer one through the dangerous (and oftentimes inevitable) ocean of contention: a true priest of justice, that neither sacrifices to fraud nor covetousness; and in this outdoes those of a higher function; that he can make people honest that are sermon-proof.—He is an infallible anatomist of *Meum* and *Tuum*, that will presently search a cause to the quick, and find out the peccant humour, the little lurking cheat, though masked in never so fair pretences: one that practices law, so as not to forget the gospel, but always wears a conscience as well as a gown; that weighs the cause more than gold; and if that will not bear the touch, in a generous scorn puts back the fee.

Though he knows all the criticisms of his faculty, and the nice snapperadoes of practice, yet he never uses them, unless in a defensive way, to countermine the plots of knavery; for he affects not the devilish skill of out-bafling right, nor aims at the shameful glory of making a bad cause good; but with equal contempt hates the wolf's subtlety, and the dog's eloquence; and disdains to grow great by crimes, or build himself a fortune on the spoil of the oppressed, or the ruin of the widow and orphan. He has more reverence for his profession, than to debauch it to unrighteous purposes; and had rather be dumb, than suffer his tongue to pimp for injustice, or club his parts, to bolster up a cheat with the legerdemain of law-craft.

He is not faced like *Janus*, to take a retaining fee from the plaintiff, and afterwards a back-handed bribe from the defendant; nor so double tongued, that one may purchase his pleading, and the other at the same, or a larger price, his silence; but when he undertakes a business, he espouses it in earnest—and does not follow a cause, but manages it. A mollifying letter from the adversary's potent friend, a noble treat, or the remora of a lusty present from the great, have no influence to make him slacken his proceedings: for he is so zealous for his client's interest, that you may sooner divorce the sun from the ecliptic, than warp him from his integrity; yet still is his patron only *usque ad aras* (as far as just); for if once he finds the business smells rank, *St. Mark's* treasure, or the mines of *Potosi*, are too small a fee to engage him one step further.

As his profession is honourable, so his education has been liberal and ingenious; far different from that of some jilting pettifoggers, and purse-milking law-drivers, whose breeding, like a cuckoo's, is in the nest of another trade, where they learn wrangling and knavery in their own causes, to spoil those of other men, and, with sweetened ingredients of mechanic fraud, compound themselves (though simple enough) fit instruments for villany. But his greener years were seasoned with literature, and can give better proofs of his university learning, than his reckoning up the Colleges, and boasting his name in the buttery book: he understands logic (the method of right reasoning) and rhetoric (the art of persuasion), is well seen in history (the free school of prudence), and no stranger to the ethics and politics of the ancients. He is skilled in other languages besides *Declaration Latin* and *Norman* gibberish: he read *Plato* and *Tully* before he saw either *Littleton* or the *Statute Book*, and grounded in the principles of nature and customs of nations, came (*Clotis manibus*) to the study of our common municipal law, which he found to be *multorum annorum opus*, a task that requires all the nerves of industry; and therefore employed his time at the Inns of Court, better than in hunting after new fashions, starting fresh mistresses, haunting the play-houses, or acquiring the other little town accomplishments, which render their admirers fine men in the opinion of fools, but egregious fops in the judgment of the wise.

In his study, he traffics not only with the infantry of epitomes, abridgments, and diminutive collectors in *decimo-sexto*, but draws his knowledge from the original springs, digesting the whole body of the law in a laborious and regular method, but especially aims to be well versed in the practice of every Court, and rightly to understand the art of good pleading, as knowing them to be the most useful to unravel the knotty intrigues of the cause, and reduce it to an issue; yet hates to pester the Court with *circuities*, *negative pregnants*, *departures*, and multiplied *inconveniencies*.

He never goes about with feigned allegations to cast a mist before the eyes of justice, that she may mistake her road, and assign the child to the wrong mother: endeavours not to pack a Jury by his interest to the Under Sheriff; nor to balk an evidence with a multitude of sudden ensnaring interrogatories; nor maintains any correspondence with the knights of Alsatia, or ram-alley vouchers. He can prosecute a suit in equity, without seeking to create a *whirlpool*, where one order shall beget another, and the poor client be swung round (like a cat before execution) from decree to rehearsing, from report to exception, and *vice-versa*, till his fortunes are shipwrecked, and himself drowned, for want of white and yellow earth to wade through on. He never studies delays to the ruin of a family, for the lucre of ten groats; nor, by drilling quirks, spins out a suit more lasting than buff, depending a whole revolution of saturn, and entailed on the third and fourth generation. He does not play the empiric with his client, and put him on the rack to make him bleed more freely, casting him into a swoon, with frights of a judgment, and then reviving him again with a cordial writ of error, or the dear elixir of an injunction, to keep the brangle alive as long as there are any vital spirits in the pouch. He can suffer his neighbours to live quiet about him, without perpetual alarms of actions and indictments, or conjuring up dormant titles to every commodious seat, and making land fall five years purchase, merely for lying within ten miles of him.

He delights to be an arbitrator, not an incendiary, and has *beatus pacificus* oftener in his mouth than *currat lex*. He never wheedles any into endless suits for trifles, nor animates them to undo themselves and others for damage feasant, or insignificant trespasses *pedibus ambulando*; but (as *Telephus*' sword was the best cure for the wounds it made) advises people to compose their assaults and slanders over the same ale that begot them; nor does he, in weightier cases, extort unreasonable fees; for whatever the foul-chapp'd rabble may suggest, a Lawyer's profession is not mercenary; the money given him is only an honorary gratuity for his advice and trouble, or a grateful acknowledgement of our obligations for his well-intended endeavours; and the old emblem of the brambles tearing off the sheep's fleece that ran to it for shelter in a storm, can have no reflection upon him, whose brain is as active, and his tongue as volatile, for a pennyless pauper, as when oiled with the *aurum potabile* of a dozen guineas.

In a word, whilst he lives, he is the delight of the Court, the ornament of the Bar, the glory of his profession, the patron of innocency, the upholder of right, the scourge of oppression, the terror of deceit, and the oracle of his country; and when death calls him to the bar of heaven, by *habeas corpus cum causis*, he finds his judge his advocate, nonsuits the devil, obtains a liberate from all his infirmities, and continues still one of the long robe in glory.

Angustam, amici, pauperiem pati
Robustus acri militiâ puer
Condiscat, & Parthos feroces
Vexet eques metuendus hastâ
Vitamque sub dio & trepidis agat
In rebus.

Our hardy youth should learn to bear
Sharp want, to rein the warlike steed,
To hurl the well directed spear
With pointed force, and bid the Parthian bleed.

Mr. Easy,

No writer affords a greater diversity of useful precep for the relative situations of life, than Horace. It is im possible to read any part of this inimitable author, wit out deriving a fund of moral and political knowled applicable to every condition. His exertions uniform tend to reform the manners of his countrymen, and to c cite them by examples to virtue and emulation, that may obviate the growing degeneracy of the age.

As a good citizen he deplores the effeminacy of the R man youth, and endeavours to re-establish that ancient d cipline and simplicity of manners, that had raised them the empire of the world. Being a consummate politici he knew that the duration of any government depend not so much on extent of territory or augmentation of venues, as on the strict and unremitting attention of citizens, to those duties, by the observance of which, t had acquired their actual pre-eminence. Hence the le relaxation in their former discipline, is inevitably attend with the most fatal consequences to the State. The d solution and total ruin of a country is finally effected insensible and gradual deviations from the purity of original institutions; the remarks of a profound stat

man and polite historian may be appositely applied in this place, being founded on reason and experience, omne imperium facile retinetur iis artibus quibus initio partumest.* As human nature is invariably the same, being only more or less modified by the fluctuating state of society; these principles will universally maintain their influence in producing national security, and notwithstanding the dissimilarity of our laws, civil institutions, and local situation, may point out a line of conduct, very different on many occasions to that of the ancient Romans; yet we can never too often inculcate on our countrymen, those principles Horace so strenuously recommends to those of his country.

Though our situation as related to other countries may seem to preclude the necessity of cultivating the military art as a profession, occupying as we do the best portion of this western continent, and being superior in the arts of government, trade, and agriculture, to all those that inhabit the other parts of this extensive region; and though we should also take into consideration, that we cannot be forced into the vortex that has absorbed so many nations on the other side of the Atlantic; yet we should not, on these accounts, neglect the necessary means of defence.

Notwithstanding all these local advantages, and our actual apparent security from foreign aggression: our seaport towns are still exposed to be insulted with impunity by any lawless invader; before a sufficient force could be collected, our lives and property would be sacrificed to the fury brutal insolence and rapacity of a handful of mercenary cut-throats. The very idea of the practicability of any such indignity, should be a sufficient incentive to generous souls, to qualify themselves, to support the honour and consequence of their country: what mind endued with the least spark of national pride of that *amor patriæ*, that in all ages has enabled brave men to perform prodigies, or to speak more to the purpose, who is it that has the feelings of a man, can suffer with indifference, that his person, his property; nay, more, the honour of the most defenceless, yet dearest part of his family, should lie at the mercy of the most profligate and abandoned of the human race: in fact, what can be more inglorious than to neglect an art that offers such security to its professors. A nation and an individual of course is free and independent, in proportion as the noble science of defence is cultivated, and as personal security together with the unmolested enjoyment of the fruits of labour and industry, are objects so intimately connected with the happiness of all men.—The means to secure these invaluable blessings should be the aim of every man that feels for the honour of his country.

(To be continued.)

* Every empire is easily retained, by the same means, through which it was originally founded.

REMARKS ON BEAUTY OF COUNTENANCE,

By Cit. Neveu, *from the Journal of the Polytechnic School.*

Man being sovereignly endowed with intelligence, and being destined to unite in himself all the virtues, ought to present the impression of them on his exterior form; to manifest them by features which should distinguish him from all other animals. Accordingly, the form of his face is the more beautiful, the more it is peculiarly his own, and less resembles any other; it is the more disgusting, the more sensibly it recalls that of any beast.—Among the vast variety presented by the countenance of animals, the human is distinguished by its regularity. In front, it forms an exact oval, the parts of which are regularly divided, and preserve a symmetrical relation to each other. It is in this front part that animals principally differ from each other, and from man; for the hinder part of the skull or occiput is nearly the same in all. If a line were passed through the roots of the teeth of the upper jaw, and the most projecting part of the frontal bones, which should cross another line, passing horizontally over the whole cheek, to reach from the root of the nose to the lower extremity of the ear, or sometimes even to its orifice, these two lines would form by their union, an angle of from 80 to 90 degrees, and even more.

The forehead ought to be straight in its line of union with the nose; but it is slightly rounded in its upper and lateral parts. A narrow forehead deforms the oval, and gives a hardness to the face. When it is open and smooth, it announces the peace of the mind; but when it is furrowed by wrinkles, it is a sign of old age, or it denotes the turbulence of the passions; it is the stamp of sorrow and misfortune. The eyes should rather be large than small; they should neither be sunk too deep, which diminishes their lustre, nor placed too forward, which injures the acuteness and softness of the look. Large eyes, in certain positions, deform the oval of the head, and appear the effect of an illness or a blow. Round eyes are less beautiful than long ones, and than those which resemble the form of an almond. Round eyes, by discovering too much white around the pupil, give to the

expression an air of astonishment, and trouble the peace of the countenance. It is said, that the Turks are fond of large and prominent eyes; but the Greeks prefer the other form; and in the Venus de Medicis, although the eyes, including the eye-brows, occupy a great space in the oval, the globe, however, is not very large; it is, moreover, lessened by a slight motion of the lower eye-lash, which, by approaching the upper one, gives a look more tender and attractive. The eye-brow ought to be slender, large, well arched; and whatever be the colour of the eyes, it is handsomest of a brown hue, since it then forms an agreeable contrast with the colour of the skin, and is, besides, perceived at a greater distance. The eyes more particularly express intelligence; but it is the mouth above all, which expresses the sentiments of the heart, in such a manner, however, that their effects unite and fortify each other. It is in women that this organ shews itself with all its graces; it should indicate the sensibility of their soul, and the soft affections by which it is characterized. Man, endued with stronger intelligence, manifests it by the fire of his glances; but his mouth is deprived of the graces which adorn that of woman. Being destined by nature to be veiled with a beard, its motions have not so many charms, nor its colours such beautiful contrasts.—The mouth ought to be small, only a little larger than the breadth of the nostrils; smaller, its motions are less free, it is less eloquent, less adapted to the tribune and the theatre. The lower lip is larger and fuller than the upper; both are divided in the middle, by marks which distinguish the left side from the right; a distinction which is remarked not only in the forehead, the nose, and the chin, but upon the neck, between the clavicles, and in the whole frame of the body, by the *sternum*, the *linea alba*, and all the muscles which divide the body into two equal parts. Since it is round the mouth that the sweetest affections of the mind are manifested, the most beautiful mouths will be those on which this appearance is most readily to be traced; but thick and pouting lips, like those of Negroes, giving to the face a gross and discontented air, cannot be a beautiful feature, since this feature corresponds with a state of mind evidently bad. Besides, when these mouths express laughter, retaining always a little of their former disposition, the laugh is neither produced so quickly nor so clearly; it has neither sweetness nor precision, and becomes a grimace, a disagreeable convulsion. Thus a large mouth cannot be a beautiful feature; it is only an advantage for receiving aliments in larger portions, for seizing prey, and holding it with the teeth; for executing functions, in short, which, being strangers to intelligence, establish, with regard to man, a degrading similarity between him and the beasts, and give him an appearance of ferocity or glutony.

In the pictures which they have drawn of beauty, the poets have succeeded better in describing the perfections of the eyes and mouth, than those of the nose and chin, doubtless because they did not know sufficiently how to account to themselves for the effect that they produce in the beauty or ugliness of the countenance. But, if these two parts serve little to expression, they are every thing to the perfection of the form, and the regularity of the features. The chin terminates and preserves the oval; to it the profile owes part of its beauty; it is, besides, a feature characteristic of the human species, since it is found in no other animal. As to the nose, although it be not formed to declare, like the eyes, the traits of intelligence, or, like the mouth, the affections of the heart, it is, perhaps, more important than them to the beauty of the countenance; it is the most striking feature of the face; on account of its prominent figure it forms its most distinct character; it is the fixed point around which the other parts of the face assemble and form themslves; it is in some degree, their regulator, and many celebrated artists determine according to it all the proportions of their figures. To serve for this purpose its form should be straight and simple; it ought to make a prominent and well defined angle with its base: if it is separated from the forehead by a deep cavity; if it is broad, short, and distant from the mouth; seek not elsewhere what makes the face appear vulgar and ignoble. In passionate desire, in anger and fury the nostrils swell and raise themselves; this is the only motion of which the nose is capable, but its upper part does not partake in it. By its fixedness in the effects of the passions, it shews how much the other features change, it causes the opening of the mouth to be perceived in cries of grief and terror, and in the different functions of this organ so full of motion; it also marks the elevation and depression of the eyebrows; in short it concurs in defining all the movements produced by joy, grief, fear, admiration, rage, &c. It is well known how much the loss of the nose disfigures a face, and this is another proof how much it serves to beauty. During sleep the eyes close, and become unexpressive; they, as well as the mouth, may be deformed by grief; but these different changes which modify the face, do not destroy its beauty; it loses all its effect by the destruction of the nose; we cannot take pleasure in contemplating a statue which is deprived of this part, whilst we admire it thoug

its eyes be without pupil, and its lips colourless. By binding a hair so that, without the means being apparent, it may sensibly elevate or depress the point of the nose, we may prove how much the alteration of its form causes that of the face.

The teeth to be handsome, should be small, even, sound, and, above all, white. The face receives a great charm from them; they embellish the laugh, the speech, the sweetest sentiments of the heart. The teeth are the only bones of the body which are exposed; they are, as it were, specimens of the other bones, they ought, therefore, to indicate them healthy and well formed.

The ear ought to be as long as the nose, or sometimes a little longer, but its lower extremity should rest upon the basal line; that is to say, to terminate at the third part of the head; its upper extremity at the second, or a little higher. The whole ear is divided into three equal parts, of which the lobe occupies the lowest and the cavity the middle. It should be constructed on a line somewhat inclining towards the mouth, and not parallel with the general form of the head. The Greeks esteemed small ears; they are pretty; but it is said, that large ones hear better.

In faces all equally beautiful, it is only by almost imperceptible shades that their beauty varies, and causes it to be remarked: the eye-brow more or less arched, the nose more or less rounded or prominent, the eyes more or less open, the oval more or less elongated; in short, the slightest modification suffices to express all the shades of beauty, and to distinguish faces which, to be beautiful, must be regular, and formed on the whole, and in the details according to the principles which we have laid down. From the slight sketches that we have traced in the large outline it may be seen, that ugliness augments in proportion as the face departs from the regular form. In another article we shall consider the manner in which the passions announce themselves; and we shall try to express the lively and delicate shades by which they manifest their difference with so much promptitude and precision. This important part of painting is that which demands most practised ability in the artist; that which supposes the nicest observations, and gives the most advantageous opinion of the sensibility of his heart, and the delicacy of his mind. It remains for us to examine, why faces irregular, and whimsical in their form, please, however, more than those which are beautiful and well formed. Can ugliness then, usurp the rights of beauty? Can this last sometimes be powerless? What, in this case, becomes of the principles which we have laid down, attributing to it rights so extended, ascribing to it effects so mighty? Our answer to this objection is naturally deduced from what we have before said of man, and even serves as a confirmation of it. If reason places its glory in triumphing over the charms of beauty, if the sage resists its empire it is when he does not discover among them intelligence and virtue, that alliance which ought to unite them. Inferior to its companions, but more speedy in its effect, beauty alone may well enchant the eyes, and surprize the senses: but this enchantment is little lasting; habit destroys it, every day diminishes its power, and the mind, undeceived, soon breaks bonds too weak to restrain it. On the contrary, the qualities of the understanding and of the heart often supply the place of beauty, and shew their power so much the more, as they stand in its stead, and do without its assistance. What is obtained without beauty is obtained by a charm more powerful, the effect of which time encreases instead of destroying. It has even been observed by the experience of all ages, that the greatest passions have been inspired by women only moderately handsome, because they then please by qualities more estimable and less frail than beauty.

FROM LORD BACON'S APOPHTHEGMS.

At a banquet in Greece, the embassador desired the seven and some other wise men, to deliver each some sentence, or parable, that he might report to his king the wisdom of *Greece*. This they did; only one was silent: which the embassador perceiving, said to him, Sir, why do not you say somewhat, that I may report? he answered, report to your lord, that *there are some of the Grecians who can hold their tongues.*

TO READERS AND CORRESPONDENTS.

We cannot express our regret, at not having heard from ALGAROTTI. We had flattered ourselves, that as he so liberally supplied us one week, we should have found in him a constant correspondent. The correct judgment, delicate taste, and chaste elegance of style, that characterize every thing we have seen from his pen, render his communications invaluable. The assistance of a few such friends, would soon raise the Companion to a distinguished rank in American literature.

We are much indebted to JACQUES for his translation.

The communication from the gentleman at Owego village, state of New-York has been received, for which we return our thanks. His directions shall be punctually attended to.

ORIGINAL POETRY.

Mr. Easy,

The following is a very free translation indeed of the verses which appeared in your last number. You will, if worthy of insertion, give them a place in your pleasing Miscellany.

Oh melancholy, misfortune's balm,
Thy langour does a bliss impart;
How I enjoy thy pensive calm
When far from her who fills my heart.
Unhappy he who never knows
The charms of tender, softest grief;
What joy love's silent tear bestows,
What luxury in such relief.

To tenderness art thou allied,
Daughter of love be ever near;
In sweetest sadness by my side
And I will greet thee with a tear.
Oh! come and with sweet fancy's aid
Bestow the joys which now remain
The features of my cherish'd maid,
Regrets are mine and love's dear pain.

When morning blushes in the east
My sorrows constant wilt thou see?
Come when the orb of day's at rest
And still my tears shall witness thee.
To ease my pangs and give relief
Oh! come receive my bursting sighs
Absent from her they charm my grief
All other pleasure from me flies.

When first my passion Silvia blest
Thy pensive form the nymph betray'd
Rob'd in thy garb, love stood confess'd
And told me more than smiles had said.
Tortur'd with doubts, distrust and fears
I ne'er believ'd she lov'd again,
Till tender sadness fed with tears
Told that we felt a mutual pain.

The murmuring of the pebly tide,
The silence of the forest shade,
The verdant turf in flow'ring pride,
The feather'd music of the glade;
A thousand pleasures give with thee,
Of faded joys remembrance knows;
For bliss recall'd must pleasure be,
And from the mem'ry pleasure flows.

Then come thou soft and tender pow'r,
O often come and be my guest;
The tears you cause to flow each hour
Give sweet sensations to the breast.
Say, can the lover without fears
Enjoy the bliss which love bestows?
And what the wish'd return endears
When the fond swain no absence knows?

Thy charming langour sooths my heart
And adds a bliss before unknown,
Thy tears consoling joys impart,
Congenial to my grief alone.
May lovers bow before thy shrine,
And thou propitious ever be;
Whether a favour'd one is thine
Or wretch'd, offers vows to thee.

To tenderness thou art allied;
Daughter of love be ever near;
In sweetest sadness by my side
And I will greet thee with a tear.
In meek submission to thy pow'r
I yield my life, I give my heart,
Be mine, each melancholy hour,
And ever love's soft balm impart.

JAQUES.

To Miss — with a quill which she had sent me to make a pen of.

Fly, light fantastic airy quill,
Fly to obey thy mistress' will,
And as between her fingers prest
You mark the heavings of her breast
And catch each wish, ere from the heart
She sighs the lines you must impart.—
Seize the moment when complying
Soft her soul on thee relying,
Breathes the wish with burning sigh
That calls a tear from either eye.—
Oh seize the moment, dearest pen!
In softest murmurs tell her then
How long I've loved—how true I'll prove.
Whisper all the sweets of love;
Paint the joys, the rapture, bliss,
Th' exchange of souls, th' extatic kiss,
With all the sweets, the thrilling sweets
That frolic love in Hymen meets.
And if a line, my dearest pen,
In fond return you bring again,
On Cupids shafts, enshrin'd with gold,
Thy envied place you ere shall hold.

A. B. C. DARIAN.

Verses by the late Sir John Henry Moore, Bart. written to a l few months before his death.

If in that breast, so good, so pure,
Compassion ever lov'd to dwell,
Pity the sorrows I endure;
The cause I must not—cannot tell.

The grief that on my quiet preys,
That rends my heart, that checks my tongue,
I fear will last me all my days,
But *feel* it will not last me long.

BOOK, JOB, AND MUSIC PRINTING,
EXECUTED WITH NEATNESS,
BY COLE & HEWES 4 N. CHARLES-STR